

CD 2011 - 23/24



UNIVERSITY OF TORONTO  
FACULTY OF MUSIC

2010-11 SEASON

Saturday, January 29, 2011  
7:30 pm. Walter Hall

**NEW MUSIC FESTIVAL**

**gamUT ensemble & University of Toronto Concert Orchestra**

**PROGRAM**

**Chen Yi**

1. New Piece Intro
2. New Piece → Duo Ye (duo ye)
3. Not sure :  
→ Bright Moonlight (this is track 3)

4. Yang Ko

5. Feng (at least 2 movements)

6. The Han Figurines\*

7. Intro

8. Soft Travelers (World Premiere)\*\*

**Anna Höstman**

**gamUT ensemble**

\*Norbert Palej, conductor

\*\*Constantine Caravassilis, conductor

– INTERMISSION –

1. Intro

**Emilie LeBel**

2. Murmur for string orchestra\*

**Chen Yi**

3. Sprout for string orchestra\*\*

4. Shuo for string orchestra\*\*

**University of Toronto Concert Orchestra**

\*Kerim Anwar, conductor

\*\*Dan Rutzen, conductor



## PROGRAM NOTES

*Soft Travellers* is the title of a glosa poem by P.K. Page, a poem which blends itself with the following text by Toronto poet Dionne Brand: "some words can make you weep, when they're uttered, the light rap of their destinations, their thud as if on peace, as if on cloth, on air, they break all places intended and known."

*Murmur* is about the period of night when one's surroundings becomes eerily quiet. The concept for *Murmur* came about during a late night, while working alone in my apartment. The noise from the street had grown quiet, and I became finely attuned to the silence, and sense of space around the silence. I was highly aware of the minutia of very quiet noises around me: the click of the furnace, the neighbours' voices muffled sound through the wall, the cats' breathing, and the creaks of my old building. This composition attempts to evoke this experience by utilizing small collections of pitches that are slowly altered to subtly change the harmonic structure of the piece as it unfolds, and by employing the unique timbral and textural possibilities of the string orchestra. This piece was written in October 2009 for The Canadian Contemporary Music Workshop, and is dedicated to the memory of Cecilia Gorsuch (1913-2009).

### gamUT ensemble

Coco Chen, violin  
Jialiang Zhu, piano  
Wesley Shen, piano  
Lin Wei, piano  
Leslie Bickle, soprano  
Joël Cormier, percussion  
Jonathan Smith, percussion  
Tristan Durie, flute  
Emily Willmon, oboe

Mara Plotkin, clarinet  
Mike Dassios, clarinet  
Sheba Thibideau, bassoon  
Shaun Mallinen, saxophone  
Carlie Bigelow, horn  
Ben Promane, trumpet  
Veronique Drozdz, harp  
Ina Henning, accordion  
Alexander McLeod, viola  
Adam Scime, double bass

### University of Toronto Concert Orchestra

#### Violin I

Tania Cheng  
Lyn Kuo  
Sohyoon Lee  
Erick Wawrzkiwicz  
Ruth-Anne Yiu  
Julija Zibrat

#### Violin II

Paolo Griffin  
Hyeyoun (Tina) Park  
Vivian Peng  
Sebastian Sallans  
Yuxin Song  
Johnson Tam  
Justina Wong

#### Viola

Matthew Antal  
Gabriella Kertesz  
Alex McLeod  
Elise Nagami  
Madeleine Spence  
Christopher Wong

#### Cello

A.J. Fu  
Zixiao (Kevin) He  
Da-Young Seo  
Sarah Steeves  
Rosalind Zhang

#### Double Bass

Alex Lambermont  
Doug Ohashi



## BIOGRAPHIES

As a Distinguished Professor at the University of Missouri-Kansas City Conservatory of Music and Dance, a prolific composer and recipient of the prestigious Charles Ives Living Award from the American Academy of Arts and Letters, **Chen Yi** blends Chinese and Western traditions. She holds both a BA and MA in music composition from the Central Conservatory of Music in Beijing, and received her DMA from Columbia University, studying composition with Wu Zuqiang, Chou Wen-chung and Mario Davidovsky. She was elected to the American Academy of Arts and Sciences in 2005.

Chen Yi's music has been commissioned by Yehudi Menuhin, Yo-Yo Ma, Evelyn Glennie, the Cleveland Orchestra, the BBC, the Seattle, Pacific, and Singapore Symphonies, the Brooklyn, New York, and Los Angeles Philharmonic, Sächsische Staatskapelle Dresden, the St. Paul Chamber Orchestra, Raschèr Saxophone Quartet and Stuttgart Chamber Orchestra, Orchestra of St. Luke's, and recorded on many labels, including BIS, New Albion, CRI, Teldec, Telarc, Albany, New World, Naxos, Quartz, Delos, Angel, Nimbus, and KIC.

Dr. Chen has received numerous honors, including fellowships from the Guggenheim Foundation and the National Endowment for the Arts, the Lieberman Award from the American Academy of Arts and Letters, a Grammy Award, the Lili Boulanger Award from the National Women Composers Resource Center, the Chamber Music Society of Lincoln Center's Elise Stoecker Award, and honorary doctorates from Lawrence University, Baldwin-Wallace College, the University of Portland, and The New School University. Chen Yi was the first woman to receive a master's degree in composition in China, and also the first woman to give an evening multimedia orchestral concert in the US, which occurred during her 3-year residency with The Women's Philharmonic and Chanticleer, supported by Meet The Composer. She has given feature concerts of her orchestral and choral works presented by the China National Symphony Orchestra and Chorus, and was appointed Changjiang Scholar Visiting Professor at the Beijing Central Conservatory by the China Education Ministry.

Recent premieres included *Prelude and Fugue* for the St. Paul Chamber Orchestra, a duet *From Old Peking Folklore* for the Music Teachers' Association of California Friends of Today, and *Jing Marimba* for the Zeltsman Marimba Festival, *From the Path of Beauty* for Chanticleer and the Shanghai String Quartet, *Rhyme of Fire* for the Royal Philharmonic Orchestra, *Woodwind Quintet No. 3* for the Eastman School of Music, *Prospect Overture* for the China National Symphony Orchestra, *Three Bagatelles from China West* at Carnegie Hall, *China West Suite* for Dennis Russell Davies and *Maki Namekawa* at the Ruhr Piano Festival. Other world premieres include *Celebration* for the Maryland Classic Youth Philharmonic, *Spring in Dresden* for Mira Wang and Sächsische Staatskapelle Dresden (co-commissioned with the New York Philharmonic), the Pulitzer Prize finalist *Si Ji* (Four Seasons) for the Cleveland Orchestra (premiered at the Lucerne Music Festival, Severance Hall in Cleveland, and Carnegie Hall), *Ji-Dong-Nuo*, commissioned by Carnegie Hall for Emanuel Ax, *Ancient Dances* for Wu Man, commissioned by the Walton Arts Center in Arkansas, *The Ancient Beauty for Music From China* and the Philadelphia Classical Symphony, and *Han Figurines*, commissioned by Opus 21 and Fontana Chamber Arts.

New commissions include a wind ensemble work, *Dragon Rhyme*, premiered at Carnegie Hall, a work for the San Francisco Girls Chorus and Cypress String Quartet, and a work for solo violin to be premiered at the China National Concert Hall. Future commissions include works for eighth blackbird, the Mid-America Competing Band Directors Association, the American Choral Directors Association, Singapore ACJC, Gustavus College Orchestra, Central Bucks High School Choir, and the Seattle Symphony.

Originally from Victoria, **Anna Höstman** currently resides in Toronto where she is pursuing a doctorate in composition. She has studied with Gary Kulesha, James Rolfe, Christopher Butterfield, Gordon Mumma and John Celona. Her current works are engaged with the philosophy and aesthetic of contemporary composers Aldo Clementi, Wilhelm Killmayer and Morton Feldman, with ideas of sound as layered objects of rotation, rather than a narrative of state or tension/resolution, and with an alternate history of new music dealing with transparency. She has been a resident composer with the Victoria Symphony, and is a co-founding member of the interdisciplinary collective Intermission. Her works have been performed in Canada, Italy, England, Mexico and Russia. In February, she will be presenting an evening of works with Toronto-based composer Hiroki Tsurumoto. Anna also takes a lot of photographs.

**Emilie Cecilia LeBel** is a composer, audio engineer, and music-educator currently based in Toronto. Emilie has studied at the University of Victoria, Harris Institute for the Arts, and York University. She holds an Honours Diploma in audio engineering, a Bachelor of Fine Arts Degree (BFA Spec. Hons.) in music composition and visual art, and a Masters Degree (M.A.) in composition. Presently, she is in the DMA composition program at The University of Toronto. She has participated in workshops and residencies including Le Centre d'arts Orford, The Scotia Festival of Music, New Adventures in Sound Art (Sound Travels Festival and Deep Wireless Festival of Radio and Transmission Art), The Banff Centre, Soundstreams Canada, The Canadian Contemporary Music Workshop, Quatuor Bozzini Composer's Kitchen, and Arraymusic Young Composers' Workshop. Emilie composes both acoustic and electroacoustic works for concerts, film and stage. She has also worked on a variety of collaborative projects with visual, performance and video artists. She draws on many influences to create her compositions including the narrative, her classical training, visual art, electronics, interdisciplinary projects, and contemporary improvisation.

Hailing from Cracow, Poland, **Norbert Palej** received his doctoral degree in composition from Cornell University in 2008, a Master of Music degree from The Juilliard School, and a Bachelor of Music degree from the New England Conservatory of Music. Previously, Palej studied with Zbigniew Bujarski at the Academy of Music in Krakow, and at Central Washington University. In addition to composing, Palej is a pianist and conductor. As an orchestral conductor he specializes in the performance of contemporary music.